

University of Cincinnati

Date: 10/21/2015

I, Hae Ri Suh, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Piano.

It is entitled:

**Henri Dutilleux's Piano Sonata Op. 1:
An Examination of Compositional Style and Performance Guide**

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19571

Henri Dutilleux's Piano Sonata Op. 1:
An Examination of Compositional Style and Performance Guide

A document submitted to the

Graduate School
of the University of Cincinnati
in partial fulfillment of the
requirements for the degree of

DOCTOR OF MUSICAL ARTS

in the Keyboard Studies Division
of the College-Conservatory of Music

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ABSTRACT

Henri Dutilleux (1916-2013)'s Piano Sonata, Op. 1, composed in 1948, is considered a transitional work in his development as a composer. In my document, I discuss the compositional style of the Piano Sonata as emblematic of Dutilleux's compositional approach, and, based on this analysis, offer interpretive suggestions for the performance of the Sonata. In developing his musical style, Dutilleux avoided being categorized as part of any of the prevalent schools of music; his Piano Sonata, in three movements, showcases a unique stylistic approach with its combination of adherence to traditional formal and tonal structures with innovations such as ambiguous harmonies and jazz elements. This compositional method was not only musical in origin; Dutilleux was also heavily influenced by Proust's concept of memory as expressed in his novel *A la recherche du temps perdu* (1908-22)¹, and applied that principle to his music through thematic deployment and harmonic language. The study will explore these features as revealed through the Piano Sonata, supporting my conclusions through excerpts from interviews with Dutilleux and musical examples.

¹ Published in English as *In Search of Lost Time*.

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ACKNOWLEDGEMENTS

My sincere gratitude goes to committee chair, Professor Kenneth Griffiths for his advice, patience, and effort on my document. My appreciation also extends to committee members, Professor James Tocco and Professor Michael Chertock, not only in their guidance on this document but also by being an inspiration and encouragement in music.

I am indebted to my family for their prayers, love, and support. I am also grateful to all of my friends who have helped and encouraged me.

Without their help, I would never have been able to finish my document.

Lastly, I would like to thank God for unconditional love and continuous guidance.

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CHAPTER 1

Introduction

Biography

Henri Paul Julien Dutilleux was born on January 22, 1916 in Angers in northern France. He was the youngest of five children, the third child, a girl, died shortly after birth, leaving Dutilleux with two sisters and a brother. With the onset of World War I, Dutilleux fled France with his mother and siblings while his father remained to serve in the military against Germany, even fighting in the Battle of Verdun, the longest single battle of the First World War, after which they were reunited in Douai, the family's ancestral hometown in Northern Flanders.²

Dutilleux's musical accomplishments undoubtedly were richly influenced by his artistic and musical heritage and background. On his paternal side, his great-grandfather, Joseph-Constant Dutilleux (1807-1865), was regarded as a prominent artist in his own right, known as a painter, illustrator, and lithographer, friends with notable contemporaries such as Eugène Delacroix, Jean-Baptiste-Camille Corot and other members of the École de Barbizon.³ Dutilleux may have received more of his musicality from his maternal side, as his grandfather, Julien Koszul (1844-1927), studied under Gabriel Fauré and Camille Saint-Saëns at the École Niedermeyer, and became an accomplished organist, composer and the director of the Conservatoire at Roubaix.⁴

² Caroline Potter, *Henri Dutilleux: His Life and Works* (Brookfield, VT: Scholar Press, 1997), 1.

³ Ibid.

⁴ Roger Nichols, "Dutilleux at 75," *The Musical Times* 132, no.1775, January 1991 <http://www.jstor.org/stable/965551>. (accessed June 29, 2015), 701.

Dutilleux's father, Paul Dutilleux (1881-1965), was a painter, bookseller, and amateur violinist. His mother, Thérèse Kozul (1881-1948), was an accomplished pianist and regularly accompanied her husband in playing chamber music.

As evident on both sides of Dutilleux's lineage, music played an important role in his family's life. His parents encouraged all the children to master musical instruments, even enrolling the older siblings into the local conservatory in Douai. Dutilleux's brother, Paul, played the cello while his sisters, Hélène and Paulette, studied violin and piano, respectively.⁵

Like his mother, Dutilleux studied piano and solfège under Victor Gallois, the director of a school at the Conservatoire de Douai. Gallois reportedly recognized Dutilleux's natural talent, subsequently teaching him harmony and counterpoint simultaneously early on in his musical schooling, which was uncommon in French musical education, as one typically had to master harmony before embarking on counterpoint training.⁶ It seems this unique guidance of early training in both techniques paid off handsomely as Dutilleux garnered an advantage in the standard curriculum when he joined the Conservatoire de Paris (Paris Conservatory) in 1932.⁷

His advanced interest in music is revealed by studying Debussy's *Pelléas et Mélisande*, a copy of which his parents gifted for his twelfth birthday.⁸ The first original

⁵ Roger Nichols, *Henri Dutilleux: Music--Mystery and Memory: Conversations with Claude Glayman*. (Burlington, VT: Ashgate, 2003), 3.

⁶ Caroline Potter, *Henri Dutilleux: His Life and Works*, 2.

⁷ Richard Johnston Noel Jr., "The Figures des Résonances and 3 préludes of Henri Dutilleux: Analysis and Context." (DMA thesis, Rice University, 2003), 4-5.

⁸ Potter, *Henri Dutilleux: His Life and Works*, 3.

composition of Dutilleux was a song, *La fleur*, composed in 1929, a short piece for voice and piano to a Romantic poem by Charles-Hubert Millevoye featuring a prominent final modulation.⁹

In 1932 Dutilleux received attention from a visiting recruitment officer at the Paris Conservatory and he offered Dutilleux an invitation to study at the school. Dutilleux left Douai at the age of sixteen with his parents Paul and Thérèse's blessing, and moved into an apartment in Paris with his older sister Hélène.¹⁰ After one year of auditing Henri Büsser's composition class, Dutilleux was enrolled as a full-time student from 1934 until 1938. He studied composition with Henri Büsser, harmony with Jean Gallon, fugue with his brother Noël Gallon, and history of music with Maurice Emmanuel.¹¹

In 1936 Dutilleux won the top prize in harmony and fugue from the conservatory with his work, *Fugue à quatre parties*, which was later published by Heugel. He was awarded the first grand prize at the Prix de Rome¹² in 1938 upon his third attempt with his cantata *L'Anneau du Roi* based on a poem by Elise Vollène about King Solomon and the Queen of Sheba.¹³ He left for Rome in February 1939, although he won the Prix de Rome in 1938 for his cantata *L'anneau du roi*, but the outbreak of World War II prevented

⁹ Rosemarie Suniga, "The Solo Piano Works Of Henri Dutilleux: A Stylistic Analysis." (DMA thesis, University of South Carolina, 2011), 4.

¹⁰ Suniga, 5.

¹¹ Potter, *Henri Dutilleux: His Life and Works*, 3.

¹² David Gilbert, "Prix de Rome," *Grove Music Online*, <http://www.oxfordmusiconline.com> (accessed July 15, 2015). The Prix de Rome was the annual French scholarships for young arts students awarded by the French government between 1663 and 1968. It was renowned for the prizes; the students who won the grand prize in each artistic category such as painting, sculpture, architecture, engraving and musical composition were able to study at the Académie de France in Rome for three to five years. The notable award recipients include Charles Gounod, Hector Berlioz, George Bizet, Claude Debussy, and Victor Gallois who was Dutilleux's teacher in Douai and a winner in 1905.

¹³ Suniga, 7.

Dutilleux completing his four years of residency in Rome. He returned home to France only four months later, however he was mobilized soon and briefly served in the military as a stretcher-bearer. He finally returned to Paris in September 1940.¹⁴

Upon on his return to civilian life, the unwelcome Nazi regime presence and prevalence of Italian Fascism took a toll on Dutilleux. As a proud Frenchman, the anti-French protests he saw firsthand had a profound effect on him, leaving him withdrawn and humiliated. Moreover, he was appalled by the how the Italians glorified the fall of Madrid, which ushered in the end of the Spanish Civil War.¹⁵

Dutilleux had remained in France throughout his professional career.¹⁶ He earned a living as a pianist, arranger, teacher, conducted the student choir of the Institut d'Art for a year before becoming choral director at the Paris Opera, in 1941.¹⁷ The Nazi's control of the opera program in the Institut d'Art led Dutilleux to dislike his position and work.¹⁸

Dutilleux rarely composed at this time but studied works by composers such as Roussel and Stravinsky while he was still a student. After he left the conservatory, he read several composition treatises including Vincent d'Indy's in private study.¹⁹

In the winter 1941, under extreme pressure and threat of losing his grant from the Institut de France and the Vichy government, Dutilleux left Paris for Cimiez, a district of

¹⁴ Potter, *Henri Dutilleux: His Life and Works*, 4.

¹⁵ Ibid.

¹⁶ Suniga, 31.

¹⁷ Roger Nichols, "Dutilleux at 75," 701.

¹⁸ Potter, *Henri Dutilleux: His Life and Works*, 4.

¹⁹ Richard Johnston Noel Jr., "The Figures des Résonances and 3 préludes of Henri Dutilleux: Analysis and Context." (DMA thesis, Rice University, 2003), 11.

Nice, southern France. Previously, as the winner of the Prix de Rome, Dutilleux spent four months in Italy, with little desire or experience to relocate. Ironically, he stayed in a villa called ‘Il Paradiso’ and his stay in Italy was anything but paradise. Dutilleux felt alienated and forlorn, forced away from his beloved home in France. Rather than live in Italy for the prescribed two years, the composer fled back Paris without permission after just one month. Upon his return to Paris, he destroyed all his works, excluding *L’anneau du roi* and *Suite en concert*.²⁰

The following year, Dutilleux followed through on his plans to work on and finish *Symphonie de danses* with a scherzo-like ‘Danse fantastique’, which he entered for a competition organized by the Associations Symphoniques Parisiennes. That same year, Dutilleux met pianist Geneviève Joy (1919-2009), whom he would wed later. She was a brilliant pianist who studied piano with Yves Nat at the Conservatoire; like Dutilleux, Joy won critical praise by winning first prizes in several fields, including chamber music, harmony, counterpoint and piano accompanying.²¹

From 1942 Dutilleux received a series of commissions from the Paris Conservatory to write pieces for the end of the year juries of wind instruments, most of which were dedicated to the Conservatory professors. This allowed Dutilleux to study the technical resources of each instrument. The pieces that he composed include the *Sarabande et Cortège* for bassoon and piano (1942) and the *Sonatine* for flute and piano (1943). Later he also composed the *Oboe sonata* for oboe and piano (1947) and *Choral*,

²⁰ Potter, *Henri Dutilleux: His Life and Works*, 6.

²¹ Ibid.

cadence et fugato for trombone and piano (1950).²²

Dutilleux's long-term association with and patronage from the Conservatory facilitated him to create more pieces. Dutilleux premiered an orchestral arrangement of *Quatre mélodies pour baryton* through the Conservatory's Société des Concerts concert series in December 1943. Furthermore, Dutilleux was commissioned to create music for plays, including *Les hauts de Hurlevent* (1944-1945) for the Théâtre Hébertot, as well as radio dramas, such as *Le general Dourakine*, *Le roman de Renard*, *Naumance* and *La petite lumière et l'ourse*, that were broadcast by French Radio. Those collaborations ultimately led him to be appointed *chef de chant* of French Radio in 1943.²³ During the following two years, Dutilleux composed a series of short interludes for solo piano also to be broadcast as incidental music; these resulting pieces were later compiled and published as a suite entitled *Au gré des ondes* (1946).²⁴

The next year, 1944, was important to Dutilleux on different levels. On a personal level, his beloved Paris was liberated in 1944, and in response, he wrote three vocal pieces in response to the events of the war. He arranged Jehan Alain's *Prière pour nos autres charnels* for two baritones and orchestra (1944) that was originally written for two baritones and organ for a memorial concert in November 1944.²⁵ He also wrote *La géôle* for baritone and orchestra (1944) dedicated to his older brother Paul, who was a prisoner of war in Stalag VIII-C, a German World War II prisoner-of-war camp. The latter piece

²² Potter, *Henri Dutilleux: His Life and Works*, 7.

²³ *Ibid.*, 7.

²⁴ Roger Nichols, *Henri Dutilleux: Music--Mystery and Memory: Conversations with Claude Glayman*. (Burlington, VT: Ashgate, 2003), 121.

²⁵ Potter, *Henri Dutilleux: His Life and Works*, 7.

premiered at the Conservatory's Société des Concerts in January 1945. Dutilleux also worked on *Chanson de la déportée*, for mezzo-soprano and piano (1945), which was not performed.²⁶

Dutilleux stated that he was in the process of discovering his true style from 1946 to 1948. At the beginning of this period, Dutilleux still composed incidental music for the theatre and film music. In spite of the success of writing incidental music, he felt that none of the works were representative of his musical language; he destroyed most of his commissioned works he wrote before 1947.²⁷

After a four-year courtship, Dutilleux and Geneviève Joy wed on September 17, 1946. Inspired by Joy's extraordinary piano skills, Dutilleux began composing *Piano Sonata* for his wife the following year.²⁸ Dutilleux held Joy in high esteem; he notably admired her sight-reading skills, even with complicated orchestral scores and new works and he also lauded her exemplary technical skills, nimble touch, and capacity for subtle interpretation and expressiveness. Her impressive technical qualities roused Dutilleux so much so that he launched his maiden attempt at creating music outside of his comfort zone; a distinctly 'non-French' dense musical language that explored the use of nuance and sonority within the context of a large-scale virtuoso concert work.²⁹

Dutilleux completed the *Piano Sonata*, Op. 1 in 1948 and dedicated it to Joy. He had previously dedicated one short piece to her, the final movement *Etude* of the suite for

²⁶ Suniga, 14.

²⁷ Roger Nichols, "Dutilleux at 75," 701.

²⁸ Ibid.

²⁹ Suniga, 15.

piano entitled *Au gré des ondes*(1946). From 1946 Dutilleux recognized that his musical language was becoming modal rather than tonal. He mentioned that the *Sonata* still contains classical or neo-classical forms and represents a thoughtful rejection of the French *divertissement* style, the first work in which he still finds passages that he likes.³⁰

After completing and publishing *Piano Sonata*, Dutilleux continued to make an effort to express his mature style and explore vast dimensions and dense textures in his two symphonies from the 1950s. The first symphony was composed in 1951, consisting of 4 movements, and was first performed by the l'Office de Radiodiffusion-Télévision Française.³¹ Each of the four movements has only one main theme in contrast to the traditional sonata form's dual thematic system.³²

The second symphony was written in 1955-1959 for a small orchestra of twelve solo instruments from each of the orchestral families to surround the conductor in a circle and placed in opposition to the larger orchestra.³³ The symphony is entitled *Le double* and was commissioned by the Koussevitsky Foundation to commemorate the 75th anniversary of the Boston Symphony. Comprised of three movements, Dutilleux experimented with mirror sonorities, producing different colors, polyrhythms, and stereophony.³⁴

George Szell, conductor of the Cleveland Orchestra in the 1960s, decided to

³⁰ Potter, *Henri Dutilleux: His Life and Works*, 9.

³¹ Suniga, 16-17.

³² Potter, *Henri Dutilleux: His Life and Works*, 9.

³³ Ibid., 12.

³⁴ Roger Nichols, "Dutilleux at 75," 701.

commission a work by Dutilleux after conducting performances of the second symphony, *Le double*. At Szell's request, which called for a twenty-minute long piece to commemorate the 50th anniversary of the Cleveland Orchestra, Dutilleux composed *Métaboles*, a concerto for orchestra (1959 – 1964); it was premiered in January 1965. The piece consists of several interconnected short five movements rather than traditional formal symphony structure.³⁵

In 1961, Dutilleux was appointed a faculty member at École Normale de Musique as Nadia Boulanger's successor³⁶ and at the Conservatoire Supérieur de Paris from 1970 to 1984. His flexible teaching schedule was an added incentive because Dutilleux was able to fulfill his obligations to both his job at the French Radio and the school.³⁷ In addition to his teaching post, he continued his position at French Radio until 1963, and attended composers' symposiums.³⁸ He was also invited as guest artist in summer festivals worldwide, notably Tanglewood.³⁹

As he dedicated *Piano Sonata*, Op. 1 to his wife, he also composed pieces for many other great performers from 1970; *Figures de Résonances* (1970 and 1976) for two pianos, written for the 25th anniversary of his wife's duo partnership with Jacqueline Robin-Bonneau, and the string quartet *Ainsi la Nuit* (1975-1976) for the Julliard Quartet,

³⁵ Richard Johnston Noel Jr., 12.

³⁶ Roger Nichols, *Henri Dutilleux: Music--Mystery and Memory: Conversations with Claude Glayman*, 51.

³⁷ *Ibid.*, 56.

³⁸ *Ibid.* Dutilleux attended the International Composers' Congress held in Starford, Canada in 1960.

³⁹ Paul Griffiths, "Henri Dutilleux, Modernist Composer, Dies at 97," *New York Times*, May 23, 2013, East Coast edition, Arts section. In 1995 and 1998, he was invited twice as a composer in residence at the Tanglewood music center in Lenox and Stockbridge, Massachusetts.

commissioned by the Koussevitzky Foundation.⁴⁰ Dutilleux wrote a cello concerto for the cellist Mstislav Rostropovich; the piece is entitled *Tout un monde lointain*, completed in 1970. When Rostropovich later requested a work for the National Symphony Orchestra in Washington D.C. where he had become conductor, Dutilleux responded with *Timbres, Espace, Mouvement* ou *La Nuit étoilée* (1977) depicting the impression of Van Gogh's painting *The Starry Night* for an orchestra without violins or violas to focus on lower strings.⁴¹ Over several years, 1979-1985, Dutilleux composed a violin concerto *L'Arbre des Songes* for Isaac Stern; Stern and the French Radio Orchestra conducted by Lorin Maazel premiered the work in November 1985.⁴²

Other works Dutilleux composed for musicians include *Sur le même accord* (2002) for violinist Anne-Sophie Mutter and the song cycle *Correspondances* (2003) for soprano Dawn Upshaw.⁴³ In 1989, he started work on a Paul Sacher commission for string orchestra, cimbalom, and percussion; the piece, *Mystère de l'instant* was given its first performance in Zurich in 1989 by forces conducted by the veteran Sacher.⁴⁴

In 1994, Dutilleux published an updated version of his preludes *D'ombre* (1973) and *De silence* (1973/1977) under the new title *D'ombre et de silence* and *Sur un même accord*, respectively, in a series entitled *3 préludes*. Dutilleux wrote the third prelude *Le jeu des contraires* (1988) as a commission for the 1988 William Kapell Piano

⁴⁰ Paul Griffiths, "Henri Dutilleux, Modernist Composer, Dies at 97,".

⁴¹ Ibid.

⁴² Potter, *Henri Dutilleux: His Life and Works*, 12.

⁴³ Paul Griffiths, "Henri Dutilleux, Modernist Composer, Dies at 97,".

⁴⁴ Roger Nichols, "Dutilleux at 75," 701.

Competition; the later version (1994) contains a small revision to the ending of the work.⁴⁵

The works of Henri Dutilleux earned him awards several times throughout his life; in 1967, the Grand Prix National de la Musique, in 1983 the Grand Prix International Montreux disc, and in 1987, the International Prize and the Maurice Ravel International Council of Music. He also received the 1994 *Praemium Imperial* from Japan for all his work and in 1998, the Royal Philharmonic Society Award for *The Shadows of Time* (1997) written for orchestra and three children's voices.⁴⁶ For this piece, he also received the prix du MIDEM classique de Cannes in the same year (1999), the grand prize of the international music press. In 2005, he was awarded the international Ernst von Siemens⁴⁷ and in 2012 he was the first recipient of the New York Philharmonic's Marie-Josée Kravis Prize for New Music.⁴⁸

Notorious for being his harshest critic, Dutilleux withdrew most of the works he composed before *Sonata, Op. 1*, only allowing a small number of his total volume of works to be published throughout his life. What little he allowed to be published, he revised tirelessly. His own insecurity and consequent constant circumspection in his compositional style affected the number of works he published. Dutilleux, even by his own admission, did not complete and publish as many works as he was clearly capable of. In his own words:

⁴⁵ Potter, *Henri Dutilleux: His Life and Works*, 221.

⁴⁶ Suniga, 28

⁴⁷ Potter, *Henri Dutilleux: His Life and Works*, 12.

⁴⁸ Paul Griffiths, "Henri Dutilleux, Modernist Composer, Dies at 97,".

I always doubt my work. I always have regrets. That's why I revise my work so much and, at the same time, I regret not being more prolific. But the reason I am not more prolific is because I doubt my work and spend a lot of time changing it. It's paradoxical, isn't it?⁴⁹

Notwithstanding his own self-doubt, Dutilleux continued to compose up until the age of 93. Dutilleux's last piece was *Le temps l'horloge*, written for Renée Fleming in 2006. The first version was premiered in September 2007 in Matsumoto, Japan and the extended version in which the composer added two more episodes was premiered in May 2009 at the Théâtre des Champs-Élysées in Paris; Renée Fleming and conductor Seiji Ozawa performed both versions.⁵⁰

His beloved wife, Geneviève Joy, died at the age of 90 on November 27, 2009 after 63 years of marriage that bore no children, a fact Dutilleux reportedly regretted.⁵¹ Henri Dutilleux died on May 22, 2013 in Paris at the age of 97.⁵² His centennial anniversary will be commemorated on January 22, 2016.⁵³

⁴⁹ "Work of the week- Henri Dutilleux: Le temps l'horloge," *Schott Music GmbH & Co. KG*, http://www.schott-music.com/news/archive/show_11035.html?newsCategoryId=0. (accessed July 18, 2015)

⁵⁰ Ibid.

⁵¹ "Geneviève Joy," *The Telegraph UK*, <http://www.telegraph.co.uk/news/obituaries/culture-obituaries/music-obituaries/6819381/Genevive-Joy.html> (accessed July 17, 2015)

⁵² Paul Griffiths, "Henri Dutilleux, Modernist Composer, Dies at 97,".

⁵³ "Work of the week- Henri Dutilleux: Le Temps l'Horloge," *Schott Music GmbH & Co. KG*, http://www.schott-music.com/news/archive/show_11035.html?newsCategoryId=0. (accessed July 18, 2015)

CHAPTER 2

Stylistic Analysis of the Sonata

Dutilleux's decision to designate the sonata as his Opus 1 was in part a rejection of much of the music he composed before it; dismissing what he considered the unoriginal musical language in those pieces, he noted that the Piano Sonata represented his mature standards and perfectionism.⁵⁴ Dutilleux considered the Piano Sonata a turning point, a work of transition, its strength and density evidencing a period during which he was trying to find his compositional voice.⁵⁵ Part of this process was realizing his interest in large forms, and the further prospect of changing and renewing them, being unsatisfied with short pieces that he considered "typically French."⁵⁶ The Piano Sonata, with its three-part formal structure, signaled his gradual move towards larger forms.

I. Allegro con moto

The Piano Sonata is in three movements, in a fast-slow-fast order. The first movement is written in the *Sonata Allegro* form, in 2/2, deviating from traditional form; the Recapitulation contains additional first theme section that is added at the end of the Recapitulation. The basic form is expressed as: exposition (mm.1-111), development (mm. 112-226), recapitulation (mm.227-332), and coda (mm. 333-366). The structure of the first movement is interpreted as seen in Table 1. (Table 1)

⁵⁴ Potter, "Dutilleux, Henri," *Grove Music Online*.

⁵⁵ Nichols, 28-29.

⁵⁶ Roger Nichols and Henri Dutilleux, "Progressive Growth: Henri Dutilleux in Conversation with Roger Nichols," *The Musical Times* 135, no. 1812 (1994): 88.

Table 1: Dutilleux, Piano Sonata, Op. 1. First movement, Formal Structure

Structure	Measure	Theme
Exposition	1-111	First theme section, mm. 1-32
		First theme section (repetition), mm. 33-51
		Transition, mm. 52-64
		Second theme section, mm. 65-99
		Codetta, mm. 100-111
Development	112-226	Third theme section, mm. 112-181
		Fourth theme section, mm. 182-205
Recapitulation	227-332	First theme section, mm. 227-256
		Second theme section, mm. 257-286
		Transition, mm. 287-302
		First theme section, mm. 303-332
Coda	333-366	Fragment of First theme

The first movement showcases Dutilleux's use of non-tonal elements⁵⁷ and establishes a major-minor and modal ambiguity centered on F[#] through techniques that chromatically alter scale degrees 3, 5, 6, and 7. Significantly, Dutilleux also presents these scale degrees with at least two chromatic and/or enharmonic spellings, often within the same bar or phrase.⁵⁸ The primary theme is stated in mm. 1-6 (Ex. 1); the left hand accompaniment features repeated pedal tones on the tonic and dominant of F[#] minor. The tonal ambiguity between major and minor comes primarily through alternation of A and A[#]; in this vein, the minor third, the characteristic interval of the first theme of the exposition, is often used in the development. This basic structure is enhanced by ascending figures in the theme comprised of fragments of the whole-tone scale (mm. 5-6),

⁵⁷ Potter, *Henri Dutilleux: His Life and Works*, 49.

⁵⁸ Suniga, 67.

tritones, and syncopated rhythms influenced by jazz music. It also anticipates Dutilleux's extraordinary explorations of the tone quality of the instrument itself.⁵⁹

Ex. 1: Dutilleux, Piano Sonata, Op. 1. First movement, mm. 1-6



The first theme section in mm. 1-32 is repeated immediately in mm. 33-51; transition section consisting of parallel movement in both hands is followed by the second theme in mm. 65-68. While F# minor is focused in the first theme section, C# minor is predominant in the second theme section, a dominant key of F# minor. The second theme features polytonality at the perfect fifth with G# minor over C# minor, and occurs again in the recapitulation where D# minor is heard over G# minor (mm.258-261). The C# is continually presented in codetta at the end of the exposition. (Ex. 2)

⁵⁹ Potter, *Henri Dutilleux: His Life and Works*, 49.

Ex. 2a: First movement, mm. 65-68

5

65

Poco allarg. **Reprenez le mouv^t**

f marcato *sff* *simile*

68 *mp*

Ex. 2b: First movement, mm. 258-261

258

mp

The third theme section (mm. 112-181) is presented at the first development followed by the introduction and development of the fourth theme section (mm. 182-205); both themes appear only once throughout the movement. The first part of the third theme section (mm. 112-133) is presented around two pivot notes, G and C[#], a tritone apart.

Likewise, the harmony in this section is more centered on quartal or tritonal than triadic.⁶⁰ (Ex. 3)

Ex. 3a: First movement, mm. 112-123

112 *Reprenez le mouv.*
pp un poco rubato
sempre pp *m.g.* *pp sempre* *m.g.*
m.d.

Ex. 3b: First movement, mm. 182-184

182
ff pesant

⁶⁰ Potter, *Henri Dutilleux: His Life and Works*, 50.

The recapitulation brings back the first theme section (mm. 227-256) without repetition that was heard in the exposition. After the return of a second theme section, a transition (mm. 287-302) comprised of a fragment of the second theme section is followed by the section in which the first theme provides most of the content. The coda (mm. 333-366) concludes the movement that presents various fragments of the first theme with gradually faster tempo toward the end.

II. Lied

The second movement is titled “Lied”; however, despite the German title, the main influence of this movement was surely Fauré: the slow tread of the theme, its false relations, and tonal/modal ambiguity recall the theme of Fauré’s *Theme and Variations* (1895).⁶¹ The movement is in 4/8, ABA’ ternary form. The structure of the second movement is interpreted as illustrated in Table 2. (Table 2)

Table 2: Second movement, Formal Structure

Structure	Measure	Theme
Section A	1-41	First theme section, mm. 1-9
		Second theme section, mm. 10-20
		First theme section (inversion), mm. 21-29
		Transition, mm. 30-33
		Codetta, mm. 34-41
Section B	42-73	Third theme section (fourth interval characteristic), mm. 42-47
		Third theme section (Imitation, Inversion), mm. 48-63
		Transition, mm. 64-73
Section A’	74-97	Second theme section, mm. 74-79
		First theme section, mm. 80-97

⁶¹ Potter, Henri Dutilleux: His Life and Works, 51.

Section A (mm.1-41) introduces two themes. The first, mm.1-4, is characterized by an arioso melody and syncopated rhythm; similar to the first theme of the first movement, it also shows tonal instability (Ex. 4). The second theme is presented in mm. 10-11 followed by the first theme area with inverted progression in mm. 21-29. (Ex. 5)

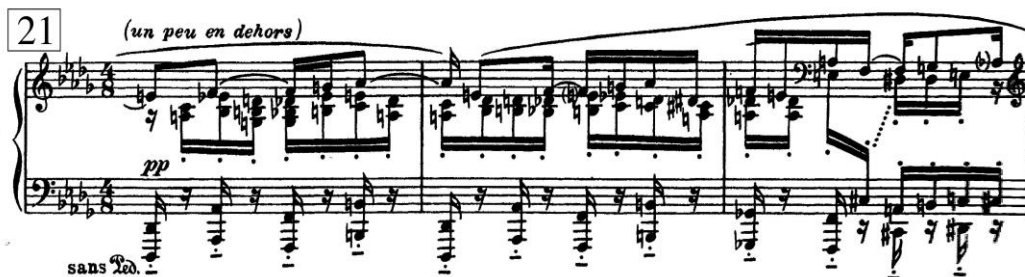
Ex. 4: Second movement, mm. 1-4



Ex. 5a: Second movement, mm. 10-11



Ex. 5b: Second movement, mm. 21-23



After the short transition (mm. 30-33) and codetta (mm. 34-41) that features irregular meter in each measure, Section B (mm.42-73) is presented. The mood is completely changed with *Un poco più mosso*; the section is characterized by the fourth interval that is treated canonically in mm. 48-50 and in imitation and inversion with contrary motion in mm. 58-63. It is notable for reaching its climax through chromatic upward movement from F4 to C[#]4 in left hand; the top note of each figuration implies linear ascending movement, the right hand in accompanying figures consists of repetitive downward chromatic passages of five notes in mm. 64-73. (Ex. 6)

Ex. 6a: Second movement, mm. 42-43



Ex. 6b: Second movement, mm. 48-50



Ex. 6c: Second movement, mm. 58-62

Ex. 6c: Second movement, mm. 58-62. The score is in G major (one sharp) and 3/4 time. It consists of two systems of piano accompaniment. The first system starts at measure 58, marked with a box. The music features a right-hand melody with eighth-note patterns and a left-hand accompaniment with a steady eighth-note pulse. Dynamics include *pp* (pianissimo) and an *8* (octave) marking. The second system continues the piece, with a *pp* marking and an *8^a bas.* (octave below) marking in the left hand.

Ex. 6d: Second movement, mm. 65-67

Ex. 6d: Second movement, mm. 65-67. The score is in G major (one sharp) and 3/4 time. It consists of three systems of piano accompaniment. The first system starts at measure 65, marked with a box. The music features a right-hand melody with eighth-note patterns and a left-hand accompaniment with a steady eighth-note pulse. Dynamics include *pp* (pianissimo) and *poco* (poco). The second system continues the piece, with a *cresc.* (crescendo) marking. The third system continues the piece, with a *cresc.* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

The two themes return in section A' (mm.74-97), but their order and key signature are reversed.⁶² The movement ends with C[#] minor, which is the enharmonic minor key to the movement's principal tonality of D^b major. (Ex. 7)

Ex. 7: Second movement, mm. 80-83



III. Choral et Variations

The third movement is comprised of a choral theme and four variations. Dutilleux stated that the four variations could be viewed as the four sections of a sonata, and therefore the movement could be interpreted as “a sonata within a sonata.”⁶³ The slow introduction, the choral theme, is followed by two fast variations, the second of which has a scherzo-like quality. This movement is unusual in that the theme returns as texturally similar variations, as if a coda.⁶⁴ The structure of the third movement is interpreted as shown in Table 3. (Table 3)

⁶² Potter, *Henri Dutilleux: His Life and Works*, 50-51.

⁶³ Nichols, 29.

⁶⁴ Potter, *Henri Dutilleux: His Life and Works*, 53-54.

Table 3: Third movement, Formal Structure

Structure	Measure	Utilization of theme
Choral Theme (<i>Large</i>)	1-27	Principle Choral theme (A)
Variation 1 (<i>Vivace</i>)	28-150	Rhythmic variation of A, mm. 29-78
		Inversion of A, mm. 92-121
		Augmentation of A, mm. 138-151
Variation 2 (<i>Un poco più vivo</i>)	151-403	Part 1: Fragment of A, mm. 151-205
		Part 2: Repetition of the first part with alternated figuration, mm. 206-278
		Part 3: Fragment of A in augmentation mm. 279-347
		Part 4: Transition (<i>Calmato</i>) to Variation 3, mm. 348-403
Variation 3 (<i>Calmo</i>)	404-429	Augmentation of A
Variation 4 (<i>Prestissimo</i>)	430-632	Inverted fragment of A, mm. 430-471
		Augmentation of Inverted fragment of A, mm. 472-603
		Transition (<i>Più vivo</i>), mm. 604-632
Coda (<i>Poco allagando</i>)	633-638	Recapitulation of Choral theme

The theme is presented at the beginning of the movement. It features symphonic rather than pianistic concept of sound as notified by the utilization of polyphonic texture of four staves, instead of a normal two or three staff. (Ex. 8)

Ex. 8: Third movement, mm.1-8

CHORAL
Large ($\text{♩} = 50$)

PIANO

ff molto marcato

ff molto marcato

court

Variation 1 features rhythmical variation of the theme with fast tempo (half note = 100). (Ex. 9) It is connected to the next variation with *attacca*, Variation 2 is presented in a slightly faster tempo than the former one, comprised of two opposing moods, toccata-like style (mm. 151-347) and slow, soft progression with transition-like style (mm. 348-403) to the next variation. (Ex. 10)

Ex. 9: Third movement, Variation 1, mm. 28-33

VAR. I
Vivace (à 1 temps) (♩ = 100)

staccato, molto ritmico

sf *mf*

8^a bassa

Ex. 10a: Third movement, Variation 2, mm. 151-156

VAR. II
Un poco più vivo (♩ = 126)

f

8

Ex. 10b: Third movement, Variation 2, mm. 348-353

Calmato

pp subito

8

8^a bas.

Similar to a number of sections of the former variations, the choral theme is also augmented in Variation 3. Dutilleux also applied symphonic texture for this entire variation with three staves as similarly seen in the choral theme. Unlike other variations,

the theme is featured in the middle stave like a cantus firmus.⁶⁵ (Ex. 11) Variation 4 is based on an inverted fragment of the choral theme (Ex. 12) with toccata-like style featuring rhythmic alternation, broken chord figures, alternation of arpeggios in both hands within rapid tempo.

Ex. 11: Third movement, Variation 3, mm. 404-409

VAR. III

404

perdendosi

(CHORAL)

pp

perdendosi

(= *précédente*)

Calmo

ppp dolcissimo

407

m.d.

m.g.

Ex. 12: Third movement, Variation 4, mm. 440-444

440

⁶⁵ Potter, *Henri Dutilleux: His Life and Works*, 54.

After the fourth variation, the majestic choral theme returns again in F[#] major and the F[#] octatonic mode for a triumphant conclusion.⁶⁶ (Ex. 13)

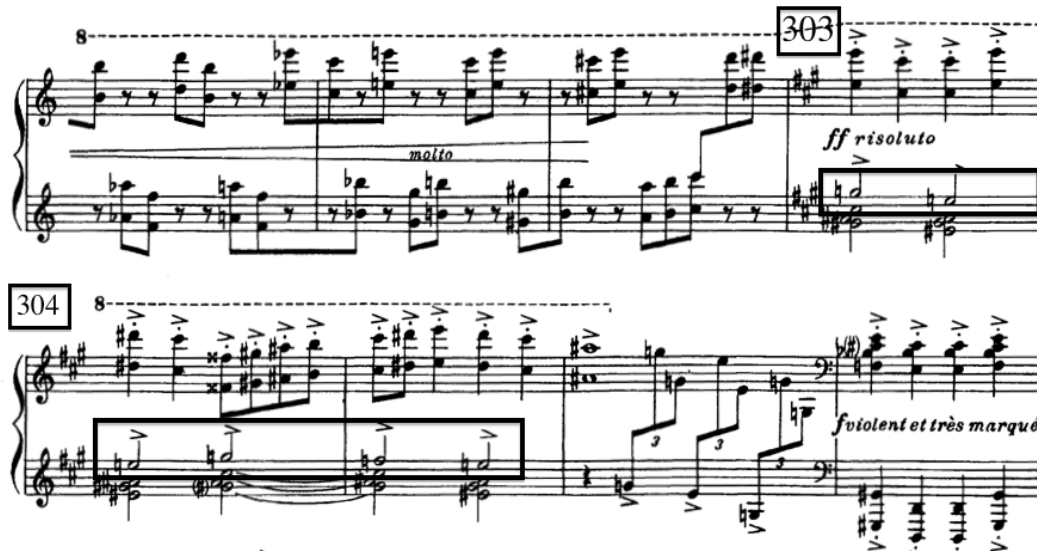
Ex. 13: Third movement, mm. 633-646

The musical score for Ex. 13, Third movement, mm. 633-646, is presented in two systems. The first system begins at measure 633, marked 'Poco allarg.' and 'molto f'. The second system continues the theme, marked 'sempre ff'. The key signature is F# major, indicated by three sharps (F#, C#, G#). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings.

In general, the themes presented in each movement are modified and developed through contrapuntal variation techniques including inversion, augmentation, diminution, and repetition. For example, in the first movement, the primary theme is augmented in the left hand (mm.303-305) (Ex. 14).

⁶⁶ Potter, "Dutilleux, Henri," *Grove Music Online*.

Ex. 14: First movement, mm. 303-305



Inversion is particularly prominent in the treatment of the themes in the second movement.⁶⁷ The first theme is inverted and presented as the top melodic line with complicated figuration (mm. 21-23) (Ex. 15). The third theme in the central section (mm. 42-43), characterized by the fourth interval, also undergoes inversion (mm. 58-59) (Ex. 16).

Ex. 15: Second movement, mm. 21-23



⁶⁷ Potter, *Henri Dutilleux: His Life and Works*, 51.

Ex. 16a: Second movement, mm. 42-43

42 Un poco più mosso

sempre *dim.* *ppp d'une sonorité très égale*

Ex. 16b: Second movement, mm. 58-59

58

pp 8

In keeping with the variation form, the theme of the third movement likewise undergoes transformation through techniques such as inversion, augmentation and diminution. For example, the choral theme is presented in the beginning of Variation 1 with diminution, and has a different mood (mm. 28-32). Also, this theme is inverted in mm. 92-97, and it is later augmented in the beginning of Variation 3 (mm. 404-409) (Ex. 17).

Ex. 17a: Third movement, mm.1-4

CHORAL
Large ($\text{♩} = 50$)

ff molto marcato

PIANO

ff molto marcato

Ex. 17b: Third movement, mm. 28-32

VAR. I
Vivace (*à 1 tempo*) ($\text{♩} = 100$)

staccato, molto ritmico

sf *mf*

8^a bassa

Ex. 17c: Third movement, mm. 92-96

mp

Ex. 17d: Third movement, mm. 404-409

VAR. III

404 *perdendosi* *Calmo*

(CHORAL) *pp* *ppp dolcissimo*

407 *m.d.* *m.g.*

The musical score is for a piano piece, Ex. 17d, Third movement, measures 404-409. It is in 3/2 time and consists of two systems. The first system (mm. 404-406) features a piano part with a 'CHORAL' section marked 'pp' and a 'perdendosi' section. The piano part is marked 'ppp dolcissimo'. The second system (mm. 407-409) features a piano part with a 'm.d.' section marked 'm.g.' and a 'm.d.' section marked 'm.g.'.

CHAPTER 3

Compositional Approaches in the Sonata and Performance Guide

It is difficult to define Dutilleux's writing style through adherence to a particular compositional school or aesthetic. Instead, I approach his style from four angles: traditional features, innovations, literary influence, and other compositional devices. As with the Opus 1 of many composers, Dutilleux deliberately mixes the traditional with the innovative to show the world both his respect for the musical tradition he inherited and his intent to push that tradition forward.⁶⁸ The literary aspect is also important to understanding Dutilleux's music, as he was very engaged with the presence of literature and literary ideas in his composition -- in the case of the Piano Sonata, specifically the influence of Marcel Proust's writing.

1) Traditional Features

The title 'Sonata' itself invokes the long tradition of the genre; a listener approaching the work for the first time is meant to hear the piece with preconceptions about the arrangement of the movements and their forms. Likewise, the piece maintains traditional structures, with movements in sonata-allegro form, ternary form and theme and variations. The three movements are further related to one another tonally: the first movement is in F[#] minor; the second movement begins and ends with a D^b major triad, the enharmonic of C[#] and therefore the dominant of F[#] minor; the third movement ends with the parallel F[#] major. Therefore, the overall tonal motion is the thoroughly traditional progression i--V--I.

⁶⁸ Lehman, 96-97.

2) Innovative Features

Dutilleux also signals that he is writing new music. Some of his compositional trademarks include refined symphonic textures; a preference for modality over tonality; and the use of pedal points as atonal pitch centers. In the Piano Sonata, he also incorporates tonal-modal ambiguity within the traditional tonal plan; syncopated jazzy rhythms (mm.1-6, first movement); and frequent meter changes (mm. 35-39, second movement) (Ex. 18).

Ex. 18a: First movement, mm.1-6

Allegro con moto ($\text{♩} = 108$)

PIANO

p a a# a a#

a a#

Syncopation

Ex. 18b: Second movement, mm. 35-39

35

dim.

(b) (b) (b) (b) (b)

Dutilleux's use of jazzy syncopated passages in this section and later works such as his both Symphonies may be traced back to his time in the early 1940s; he arranged music for nightclubs and bars in order to earn money rather than pleasure.⁶⁹

Tonal-modal ambiguity is seen in Ex. 18a. The left hand accompaniment features repeated pedal tones on the tonic and dominant of F[#] minor, while tonal ambiguity between major and minor is created through alternation of the mediant A and A[#].

This ambiguity is heightened through the use of mode; for example, ascending figures in the first theme of the first movement are fragments of the whole-tone scale (mm. 5-6). Another example is the first theme of the third movement, based on the octatonic scale starting on B (mm. 1-4) (Ex. 19).⁷⁰

Ex. 19a: First movement, mm. 5-6



Whole-tone Scale



⁶⁹ Potter, *Henri Dutilleux: His Life and Works*, 5.

⁷⁰ Suniga, 67.

Ex. 19b: Third movement, mm. 1-4

CHORAL C# D F G D E B C#
 Large (♩ = 50) A# G#

PIANO *ff molto marcato*

Octatonic Scale

3) Literary Influences: Proust's Concept of Memory

Dutilleux's French aesthetic heritage includes Proust's highly influential novel *A la recherche du temps perdu* (1908-22). Although this is admittedly difficult to trace concretely in music, the central concept of memory in the novel led Dutilleux to develop the compositional technique he called progressive growth of themes.⁷¹ Proust's concept of memory can be explained as 'involuntary memory'; the writer viewed involuntary memory as containing an "essence of the past" lacking from voluntary memory. In *A la recherche du temps perdu*, the narrator describes an incident in which, while eating tea-soaked cake, a childhood memory of eating that cake with his aunt was "revealed" to him.

⁷¹ Lehman, 70.

From this memory, he proceeds to be reminded of the childhood home he was in, and even the town itself. This becomes a theme throughout the novel, as experienced sensations remind the narrator of previous experiences.

Dutilleux explained his adaptation of this concept, progressive growth of themes, in an interview with Roger Nichols in 1991:

Almost intuitive tendency not to expose a theme in its definitive state from the beginning. It is not cyclic form, that is different; in cyclic form, the theme is determined from the start, as in Debussy's quartet. That is not the case in my music: I use small cells, which are gradually developed. Perhaps I was influenced by literature- by Proust- concerning the concept of memory. It is difficult to explain this, but it is also important because it is a central preoccupation of mine from the First Symphony. When I started to use this 'procedure', if you want to call it that, I was not entirely conscious of it. I became aware of it later, and I have gradually exploited it.⁷²

Dutilleux first explicitly applied this thematic approach in his Symphony No. 2, "Le Double pour Grand Orchestre et Concert de Chambre" (1955-59). The method is immediately obvious, as the introductory timpani motif gradually develops over its first four appearances.⁷³ The Piano Sonata, although written far earlier, already shows evidence of the development of this technique. For example, the phase structure of progressive growth appears in the first variation of the third movement, as the first motive returns, altered, three times (Ex. 20a). In addition, there are rhythmic changes to earlier note groups, and phrases return on different starting beats (Ex. 20b).

⁷² Lehman, 60.

⁷³ Potter, *Henri Dutilleux: His Life and Works*, 62-63.

Ex. 20a: Third movement, mm. 58-65

58

mp molto legato

8^a bassa

sempre p

8^a bassa

Ex. 20b: Third movement, mm. 66-77

66

sempre p

8^a bassa

8^a bassa

mp

8^a bassa

Caroline Potter claims that the concept of memory in Proust's novel is central to Dutilleux's harmonic language as well. Dutilleux discussed this in terms of his inability to accept the fundamental principle of serialism in music--the equality of each note in the chromatic scale. He rather believed in the centrality of note relations, which he explored through pivot tones, pedal points, obsessional sound and chordal themes.⁷⁴ Several passages in the Piano Sonata are based on a pivot note: in the second theme of the second movement, the top notes of the phrase are centered on a repeated E (Ex. 21a); likewise, in Variation 4 of the third movement, A[#] appears every three measures in the bass as a pedal tone (Ex. 21b).

Ex. 21a: Second movement, mm. 12-20

The musical score for Ex. 21a, Second movement, mm. 12-20, is presented in three systems. The first system (measures 12-14) shows a piano introduction with a box around measure 14. The second system (measures 15-17) includes a 'poco' marking. The third system (measures 18-20) features 'più p' and 'sempre dim.' markings. The bass line has a repeated E note in measures 12-14 and 18-20, serving as a pivot note. Dynamics include pp and pp. A pedal instruction 'Ped. sourde seulement' is at the bottom.

⁷⁴ Potter, *Henri Dutilleux: His Life and Works*, 96.

Ex. 21b: Third movement, mm. 445-458

445

The musical score for Ex. 21b, Third movement, mm. 445-458, is presented in three systems. The first system (measures 445-448) shows a piano introduction with a bass line featuring a sustained E note in measure 445, marked with a pedal circle. The second system (measures 449-452) continues the bass line with a sustained E note in measure 451, also marked with a pedal circle. The third system (measures 453-458) shows a more complex texture with a treble staff featuring a melodic line and a bass staff with a sustained E note in measure 454, marked with a pedal circle. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. The word 'cresc.' is written above the treble staff in measure 457.

4) Other Devices

Dutilleux adopted further devices in order to explore sonorities. I have identified the resonance effect along with pedal indication as significant. Dutilleux experimented with resonance effects in the Sonata that in later works are referenced more explicitly, such as *Résonances* (1965) and *Figures de résonances* for two pianos (1970). It is interesting that Dutilleux specifically marked a damper pedal only once throughout the entire Sonata, at m. 111 in the first movement. This pedal indication maintains the bass sound E of the preceding measures, clearly establishing the E minor chord through the unsounded note underneath G and B. This requires technical consideration for expressing sonority within the soft volume with resonances, and Dutilleux's specific indication *posez sans frapper les notes entre parenthèses*. The performer must hold the pedal as written and needs to find the proper tempo before changing the pedal in m. 111, to prevent the

sound from fading away. I also suggest adding support to the sonority by vibrating the G and B over the unsounded touch (Ex. 22).

Ex. 22: First movement, mm. 109-112

Another noticeable device Dutilleux used for expressing sonorities could be his indication at the beginning of the last movement; he indicated extension of legato lines, *laissez vibrer*, in the tenor and bass lines in mm. 1, 2, and 5. The indication implies that Dutilleux wanted performers to keep lower voices fully while soprano and alto voices are played. It is impossible to hold all the notes with two hands as it is written unless the pedal is completely held without changing. In order to connect sonorities and match the timbre of both upper two voices and lower voices' chordal progression, the performer ought to be sensitive to hear the end of each sound of chords right before hitting the next chord. Pedaling would be the important issue for this section, I suggest performers to

change pedals at the second beat of mm. 2, at the first beat of mm. 4, and at the second beat of mm. 5 to not only comply with Dutilleux's indications, but also avoid overly blended sound between upper voices and lower voices. (Ex. 23)

Ex. 23: Third movement, mm. 1-8

CHORAL
Large ($\text{♩} = 50$)

PIANO

ff molto marcato

ff molto marcato

Pedal

Pedal

Pedal

Pedal

court

As seen from examples 22, 23, the technical consideration throughout the piece is mostly related to expressing sonorities rather than the difficulty of playing fast passages.

As Geneviève Joy noted, the last movement is the easiest to perform even though it is the most virtuosic of the three,⁷⁵ and the piece is not extremely demanding for finger techniques since many passages are written in conventional pianistic writing. I believe it is not easy to memorize the Sonata because of unusual devices such as frequent ambiguous harmonies and concurrent modal-tonal progression. Thus, performers must be more attentive in order to express its harmonically unique colors and varied sonic effect.

The last chord of the Sonata, F# major triad, is written in first inversion. I am convinced that Dutilleux wanted to express the *fff* by reaching the lowest black key, A#0 to illustrate its extreme register. Although this certainly expresses a better sonic effect and more enormous sound than F# 1, there is no complete satisfaction in the feeling of triumphal ending which is exclusive in root position. In this perception, it would be optional for the performers to play the bass note of the last harmony as F#0 instead of A#0 in the case that the performance is presented with ninety-two or ninety-seven keys of a grand piano to express more sense of an ultimate harmony and highlighting point toward the end. (Ex. 24)

Ex. 24: Third movement, mm. 662-667



⁷⁵ Potter, *Henri Dutilleux: His Life and Works*, 53-54.

CHAPTER 4

Conclusion

In establishing his compositional voice, Dutilleux pursued a personalized style by avoiding being categorized as part of any particular musical group. Considered a transitional point in his compositional life, in the Piano Sonata Op. 1, many traditional formal and tonal structures remain intact. The first two movements contain recapitulations of their respective musical material, while all three movements are related tonally: the key of the first movement is F[#] minor; the second movement begins and ends with a D^b major chord, the enharmonic dominant of F[#] minor; the third movement ends in the parallel F[#] major. Yet while these large-scale processes are essentially tonal, the overall musical language is modal. The piece also shows innovative characteristics such as ambiguous harmonic progressions, frequent meter changes, syncopated jazzy rhythms, and sensitivity to the tone quality of the instrument. Furthermore, the influence of Proust's concept of memory is presented in the piece through motives and harmonic language. The resulting blended compositional style, combining the traditional and progressive into something unique and personal, helped established Dutilleux as one of France's leading post-War composers.

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